

edward johnson building
faculty of music
university of toronto



THE UNIVERSITY OF TORONTO CONCERT BAND

RONALD CHANDLER, CONDUCTOR

MACMILLAN THEATRE

SUNDAY, DECEMBER 11, 1983

3 PM

PROGRAM

Inverarry Overture

WARREN BARKER

Inverary (one R) is a small town on Loch Fyne, northeast of Glasgow, Scotland. The significance of the double "R" at the end of Mr. Barker's spelling of the name is unknown. The overture has two thematic ideas; a spirited tarantella-like theme and an expressive andante which sounds like a familiar Scottish air but isn't. Mr. Barker's craft in working this material is commendable and, in all, it makes for pleasant listening.

Incidental Suite

CLAUDE T. SMITH

Tarantella

Nocturne

Rondo

The Tarantella opens this work with syncopated brass punctuation of technical woodwind passages in compound meter. This "whirling" momentum drives through to the end where it disappears in an ascending woodwind scale passage. Nocturne shows Claude Smith at his expressive best; melody and counter melody feature those "bluesy" melodic passages for which he is famous. The final Rondo opens with the percussion setting a driving tempo for the fanfare-like statement of the main theme that uses rhythms and thematic motives from the first two movements.

Prelude and Fugue in G minor

JOHANN SEBASTIAN BACH
(Transcribed by MOEHLMANN)

The Prelude and Fugue in G minor is one of a set known as "Eight Short Preludes and Fugues" which were composed at Weimar between 1708 and 1717. This transcription for the band by R.L. Moehlmann is a very interesting setting of this Baroque masterpiece.

A Short Ballet for Awkward Dancers

HERBERT HAZELMAN

March for Two Left Feet

Waltz for People with Slipped Discs

Twelve Town Rag

Four Footed Gallop

A Short Ballet for Awkward Dancers is pure satire and should be performed with tongue-in-cheek.

The first movement is to be played in a strict march cadence except for the occasional measures which are $\frac{1}{2}$ beat short (1 $\frac{1}{2}$ counts instead of the regular 2 counts). The jerky rhythm which results is remindful of the awkward marcher who is constantly skipping steps in an attempt to stay in step with his cohorts.

The second movement is a lugubrious solo for trombones complete with smears, slides, pedal tones and other comic effects of which that noble instrument is capable.

The third movement is built on three twelve-tone rows, one serving as a basso ostinato line, another for afterbeats, and the third for the melody. The bounce section should be performed in the style employed by most dance bands in the late 1920's.

The final movement moves with reckless abandon and closes with a resounding crash from the percussion section.

Ritual Celebration

DONALD COAKLEY

Donald Coakley is assistant Co-ordinator of Music with the Scarborough Board of Education. His knowledge of music and instruments make his compositions enjoyable to the players as well as the listeners. The Ritual Celebration heard today is a series of variations on the three sections of the Kyrie from the anonymous, gregorian, Mass of the Angels.

INTERMISSION

Eight Russian Folksongs

ANATOL LIADOV
(Transcribed by GOLDMAN)

1. Sacred Song
2. Christmas Song
3. Lament
4. Comic Song "I have danced with a gnat"
5. The Legend of the Birds
6. Lullaby
7. Round Dance
8. Choral Dance

Liadov never quite made it to "Nova" status in the galaxy of Russian composers however his music has certain charms and a good deal of humour. During the period of Russian Nationalism he was appointed to a committee (along with Balakirev) formed to study folk music and this led him to use folk tunes and legends in his music. 1. Sacred Song: A song of simple dignity sung by children at sacred festivals or processions. 2. Christmas Song: The words tell of Christmas fairies who ride in golden sleds drawn by reindeer. 3. Lament: Begins as a solo line and others join in imitation. 4. Comic Song "I have danced with a gnat": The trills here represent the insect buzzing. The high tessitura of the woodwinds present the gnat in flight. 5. Legend of the Birds: Combinations of legato and staccato, interspersed with woodwind "chirps" and trills, make this selection effective as bird imitations. 6. Round Dance: The use of piccolo and tambourine give this lively movement a dance-like flavour. 8. Choral Dance: A Festival Dance and chorus, in which all the villagers would take part makes a rousing finish to the suite.

Scenes from "The Louvre"

NORMAN DELLO JOIO

The Portals
 Childrens Gallery
 The Kings of France
 The Nativity Paintings
 Finale

The band version of Scenes from the Louvre is taken from the original score of the NBC television special that was first broadcast nationally in the U.S. in November, 1964. In September, 1965, the composer received the Emmy award for this score as the most outstanding music written for television in the 1964-65 season. The Louvre developed during the Renaissance and it was the music of this historical period that provided the melodic material for Dello Joio's suite. Each movement represents a part of that famous Parisian Museum of Art.

Russian Christmas Music

ALFRED REED

An ancient Russian Christmas carol ("Carol of the Little Russian Children"), together with a good deal of the original material and some motivic elements derived from the liturgical music of the Eastern Orthodox Church, form the basis for this

musical impression of old Russia during the jubilant Christmas season. Although cast in the form of a single, continuous movement, four distinct sections may be easily recognized. The composer originally sub-titled these sections Children's Carol, Antiphonal Chant, Village, Song, and the closing Cathedral Chorus. All of the resources of the modern, integrated symphonic band are drawn upon to create an almost overwhelming sound picture of tone color, power, and sonority.

A Christmas Festival

LEROY ANDERSON

Anderson wrote A Christmas Festival in 1950. Since that date much Christmas music has been produced for both the band and the orchestra. In spite of the availability of more recent material this exemplary workmanship in arranging popular carols stands out among the many. With the performance of this work the Concert Band of the University of Toronto and its conductor wish you and yours the very best for the coming holiday season.

PERSONNEL

Flute

Vivian Goffart, Toronto
David Greve (picc), Markham
Ronald Korb, Pickering
Laura Nashman, West Hill
James Wallace (picc), Toronto
- Manager Librarian

Oboe

Anne Harris, North York

Clarinet

Bernie Dew, Toronto
Alison Duncan, Toronto
Fred Hagerman (Bass), Toronto
Reesa Koskie (Eb), Toronto
Scott Naykalyk, Milton
Ameene Shishakly, Baie d'Urfé, P.Q.
- Concert Master
Suzanne Simon, Hudson, P.Q.

Clarinet (cont.)

Melanie Slack, Toronto
Ruth Weber (Eb contr'alto),
Etobicoke
Mary Ellen Williamson (Eb alto),
Etobicoke

Saxophone

Philip Cottrell, Guelph
Robert Heppelle, Kenora
Thomas Newton, Rexdale
Maurizio Rossetto, Downsview

Bassoon

Lisa Brewer, Toronto
Bill Cannaway, Scarborough

PERSONNEL (cont.)

Trumpet

Kay Burke, Toronto
Robert DiVito, North Pinegrove
Daniel Johnston, Toronto
Rob Lloyd, Mississauga
Jack Tmannerje, Ancaster
John McGregor, North York
Gordon Shephard, Scarborough
Steven Warkentin, Belleville

French Horn

Linda Bronicheski, Sudbury
Debora Dodds, Toronto
Sandra Jones, Owen Sound
Seanan McGee, Scarborough
Janet Sargent, Montreal

Trombone

Steven Armstrong, Oshawa
John Dugan, Thornhill
Ed Penwarden, Toronto
Bill Way, Gander, Nfld.

Euphonium

Julie Tomljenovic, Scarborough

Tuba

Robert Dyk, Toronto
Annette Gruno, Toronto

Percussion

Joseph Cordi, Toronto
Andrew McKenna, Toronto
Paul Ormandy, Goderich
Kent Price, Oakville
Stephen Skoutajan, Toronto

Next event: Thursday Afternoon Series Lecture
'Form in the Chopin G minor Ballade'
Prof. William Aide
January 5, 1984, 2:10 pm, Walter Hall

Next Concert Band Concert:
Sunday, March 25, 1984, 3 pm
MacMillan Theatre